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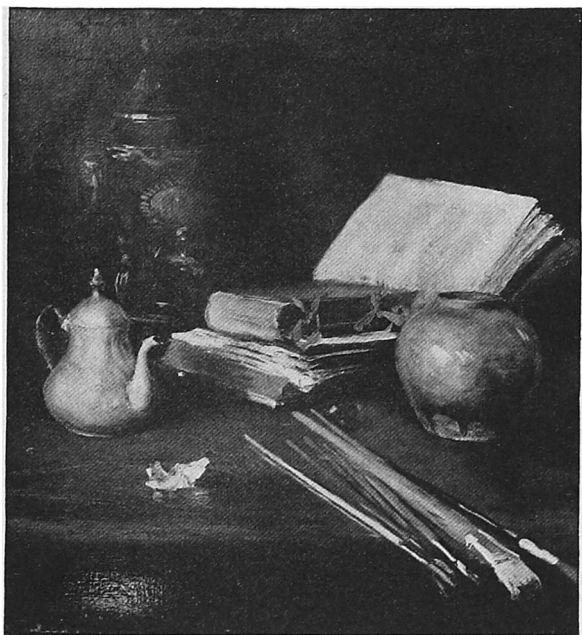
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WILLIAM M. CHASE.

STILL LIFE.

The Chicago *Record-Herald* of April 2d says: Charles H. Woodbury's delightful group of marines will remain on view at the O'Brien galleries throughout the week. This is unqualifiedly the most engaging collection of pictures descriptive of the sea ever seen here. Two beautiful canvases have been recently added to the number. One, if not both of them, will be ever not only representative of its sterling creator but they will be listed among the best seascapes of the century. Lovely and satisfying is the heaving, sapphire blue sea with its tossed vessel that rides like a feather's weight on the undulating wave masses. The waves both weep and laugh, their moods determined by the sun, which, though hidden behind clouds, makes its presence felt, determines the harmony, spirit of this mighty concert of the ocean and the sky. This canvas is as mellow and rich in tone as if it had been caressed by the hand of Time. The second picture is the North Atlantic after a heavy storm. It is the majestic, cruel, sublime sea that defies man and his craft, a steamer's bow and midships but a piece of driftwood in its hands.

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Out of three medals offered annually by the Colorossi Art School in Paris, two have been won this year by Cincinnati artists, graduates of the local Art Academy, W. E. Bryan, painter, and John Jehu, sculptor.

The former won one of two silver medals, and the latter a bronze one. Bryan was sent to Paris last year by some Cincinnati art enthusiasts, who became interested in his meritorious work. Much satisfaction is being expressed by them over the fact that their best hopes are being realized.

Jehu is studying at his own expense, having engaged in mercantile pursuits for a year, in order to raise the necessary funds.

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The spring exhibition at the Mark Hopkins Institute of Art at San Francisco, Cal., is superior to those held in recent years.

One of the notable pictures is a large painting by H. J. Bruer, called "The Coast, Santa Barbara." The treatment is more daring than his customary style and at the same time it lacks something of the charm of his characteristic work.

An important picture is "Mount Shasta" by William Keith. Another of great interest is "The Monterey Coast," done by Arthur F. Mathews.

Willis E. Davis has a big canvas, a Glen Alpine scene, cold in tone and very impressive. F. P. Piazzoni has a night scene of Telegraph Hill and its surroundings as seen from Mission Hill and a California pastoral view. They are convincing and finely executed.

John M. Gamble is splendidly represented by a picture called "The Evening Star." The subject and its treatment are simple and effective.

P.



LONDON, April 16th.

If Americans do not appreciate their own art at home, the English, surely, set them the right example, for London has been deeply interested for some weeks with the work of American painters.

The exhibition of the New York Water Color Club has been very favorably received—which is a good deal for a first exhibition in this ultra-conservative stronghold. Newcomers are rarely welcomed as cordially as these New York water colorists have been. This is all the more surprising because, while the English water colorist adheres to the *pure* method, many of these foreigners resort to the use of body color. The comments of the daily press critics have been somewhat patronizing, but artists who have visited the show have been outspoken in praise, with the reservation, however, of a criticism on the departure from the legitimate meaning of aquarelle, above referred to. The contributors who have been mentioned most frequently are: Albert Herter, C. C. Cooper, Arthur I. Keller, Henry B. Snell, Walter L. Palmer, Luis Mora, Jules Guerin, James H. Moser and some others.

John Sargent, being an American by birth, has also shared in this foreign invasion by an exhibition which he gave at the Carfax Gallery, in Bury Street, St. James's, of some fifty of his sketches. These have a more personal note than many of his portraits. They are wonderful examples of this painter's amazing skill. The facile solution of difficult technical problems is delightful. These sketches are chiefly water colors of Venice and Spain. Three large paintings enhance the interest of the exhibition—a finely modelled nude, called "The Egyptian," a Javanese dancer, and the portrait which created such a talk in Paris, when it was first shown there, of a young woman in a daringly décolleté black dress. Many consider this one of Sargent's masterpieces.

The Whistler exhibition closed last evening, and the fact that during its fifty-two days no less than 60,000 persons paid one shilling each for admission, and that 20,000 catalogues were sold, proves the interest which this exhibition aroused.

From the Sargent exhibition I went to an interesting show at the Messrs. Shepherd's Galleries in King Street, St. James's, where some of the finest work of the half-forgotten men among the early British masters is on view. Names like G. Ralph, Woolmer, J. S. Cotman, Wilson, J. C. Ibbetson are not familiar to every one. They are here represented by canvases that are worth while.

In my next letter I will have something to say of the Royal Academy.

L.

PARIS, April 14.

The new Salon is open. What shall I say about the 2,500 paintings exhibited? A few stand out boldly. Most of these canvases are exactly like last year's. Some are execrable. The decorative work of Albert Besnard and of Alfred Roll is magnificent. The best portraits are by Boldini, the Scotchman Lavery, and the American Alfred Maurer. Zuloaga, the young Spaniard, has one of the *clous* in his "Three Cousins in a Field." L'Hermitte, Cottet, Gaston La Touche, Carrière, Robin and a few others only can be singled out as having sent really great work. There is a room filled with about twenty

of the canvases of Cazin as a tribute to his memory. Of the Americans who have attracted attention are Alexander Harrison, Gari Melchers, Eugene Ullman, Albert Herter, Charles Bittenger and Julius Stewart.

The "Salon des Artistes Indépendants" has an exhibition in two large temporary galleries, built of glass and iron, on the banks of the Seine. The catalogue numbers over 4,000 contributions. The work is like the society's name, independent—in many instances independent of the canons of art and good taste. It is generally crass, crude, cruel and rarely inspiring. Some forty-five pictures by Vincent Van Gogh, the Dutch-Parisian artist, who died raving mad in 1890, give a retrospective view of a man who was close to being a genius.

GAUL.

Here is a new field for artists. According to a Paris writer, the "picture train" is here to stay. Some time ago the Paris-Mediterranean Company placed upon some of its cars pictures of animals and birds. These were painted on the doors of compartments, so that the occupants might easily remember when descending for a moment the compartment they had occupied. The Western of France Railroad Company has taken advantage of the result of this experiment and has placed "picture trains" in its service.

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The death of M. Thomas creates a third vacancy at the Académie des Beaux-Arts, to which he was elected on December 29, 1875, in succession to Barye. The other two vacant chairs are those of Barrias and Guillaume. There are already several candidates, and there can be little doubt that M. Rodin will be elected to one of the seats. M. Denys Puech will almost certainly obtain another, as he came within an ace of winning it at a recent election. Since then M. Puech, whose brother is one of the deputies for Paris, has executed busts of all the Academicians not already immortalized in this way, to say nothing of small medallions of their wives and children. Rodin is hardly like to allow himself to be nominated unless election is a foregone conclusion.

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An international fan exhibition is to take place in Berlin in October, and the committee entrusted with the management invite the assistance of the owners of valuable and historical fans in all countries, so that the collection may be as complete as possible. The exhibits will be divided into five groups, one of which will be historical, and they will include lace, hand-painted, embroidered fans, &c. Many eminent native and foreign artists have already promised their assistance.

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The death of Constantin Meunier removes one who, whether as a painter or as a sculptor, will rank among the greatest of modern delineators of labor. His work has been described as a "beau poème du travail," and its realism is as vivid in art as Zola's "Germinal" is in literature. Meunier's scenes and groups are not the mere outcome of an occasional visit to the "black" country of his native land, for he lived for many years in the very heart of the scenes which he transferred to canvas or reproduced in bronze and plaster. His studio was in Louvain, the headquarters of a Belgian country district which is, perhaps, the unloveliest in continental Europe. To the person of average artistic instincts there is very little to attract in collieries, with their endless plains of chimneys and long uniform rows of dull, commonplace hovels which are called workingmen's dwellings. And yet it was in such places and amid such scenes that Meunier found his inspiration, his incentive for work. Art, it is true, has no limitations, and Meunier has triumphed in a line of art in which there is no obvious poetry, nothing but the endless toil of wresting from nature her inexhaustible riches of coal and iron. In all his work there is the imprint of truth to nature. In art he was a Socialist, for he has given us not the idealism of the fields of Jules Breton and of Millet, but the naturalism of suffering among men and women for whom there is apparently no escape, no brightening of the dawn.

Constantin Meunier was born at Etterbeck, Brussels, on April 12, 1831, and died on the 4th of April last.

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A retrospective exhibition of the work of Baron Henri Leys and his nephew and pupil, Henri de Braeckeleer, the two greatest masters of Flemish art in the nineteenth century, will be opened in Antwerp on May 15th. Most of the public and private galleries will send the works owned by them.



The total for the two nights' sale of the Blakeslee collection was \$130,155 for 124 pictures.

The list of catalogue numbers, names of artists, titles of pictures, names of buyers and prices follow:

64.	Amberger, Portrait of a Lady; R. S. Minturn.....	\$430
67.	Bol, A Dutch Burgher; V. A. Hurry.....	440
68.	Canaletto, View in Venice.....	425
70.	Asti, Ideal Head.....	1,000
73.	Mignard (ascribed), Mme. de Graffigny; George B. Wheeler.....	525
77.	Lawrence—Portrait of Hon. C. Gray.....	500
79.	Nattier, The Marquise de Mailly; George Wilson.....	7,500
80.	Constable, The Glebe Farm; G. Dupont.....	2,600
81.	Reynolds, Mrs. Hutchinson; G. P. James.....	1,300
82.	Drouais, Young Girl.....	900
83.	Lawrence, Lady Harriet Ker Seymour; E. Holbrook.....	1,900
84.	Bol, The Money Weigher; E. Holbrook.....	700
85.	Romney, Portrait of Lady Hamilton; E. Thalmann.....	2,050
86.	Vestier, Vicomtesse de Montillet; C. B. Alexander.....	750
87.	Bogert, Summer Morning; C. B. Lawson.....	485
90.	Morland, The Stable.....	825
92.	Dupont, Daughters of Alexander, Fourth Duke of Gordon; W. Stanton.....	850
92a.	Leby, Portrait of a Lady.....	400
95.	Van Dyck, Madonna and Child and St. Catherine; John D. Crimmins.....	1,650
96.	Van Den Eeckhout, The Tribute Money.....	850
97.	Hoppner, Portrait of Mrs. Angerstein; Charles Pfizer....	3,700
98.	Romney, Portrait of Miss Morland.....	3,650
99.	Opie, The Broken Pitcher; H. C. Perkins.....	520
100.	Shree, Duchess of Rutland; Joseph Pulitzer.....	2,125
102.	Cano, Madonna and Child; G. P. James.....	875
103.	Gainsborough, Landscape with Cattle.....	650
104.	Henner, Magdalene; David M. Look.....	1,800
106.	Reynolds, Portrait of William Almack; John Kent.....	2,500
107.	Roybet, Idle Hours; Geo. R. Wheeler.....	725
108.	Victors, A Dutch Gentleman; George A. Hearn.....	2,000
109.	Rigaud, Madame Rigaud; L. A. Lanthier.....	800
110.	Lely, The Countess of Falmouth; I. Isham.....	400
112.	Hoppner, Portrait of Lady Sudell; E. Bischoff.....	6,700
113.	Stanfield, The Rescue; E. Holbrook.....	460
114.	Canaletto, Grand Canal—Venice; John Kent.....	2,350
115.	Miranda (ascribed), A Young Princess; W. Staunton....	775
116.	Cotes, Miss Montague; G. P. James.....	575
120.	Van Der Helst, A Dutch Family; G. P. James.....	2,200
121.	Vos, Madame Van Der Geest; Geo. A. Hearn.....	12,500
122.	Stark, A Woodland Road; Geo. A. Hearn.....	700

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At the recent sales at Christie's in London, the pictures sold, which were of some importance, are as follows:

H. Dawson:	"River Scene with Cattle".....	\$600
F. Graham:	"Sheep on the Moor".....	2,150
F. Holl:	"Doubtful Hope".....	1,155
F. Holl:	"Widowed".....	1,440
J. Linnell:	"Harvest Time".....	2,780
P. Nasmyth:	"A View in Surrey".....	1,730
Alma Tadema:	"Under the Archway".....	1,995
Auguste Bonheur:	"Homeward Bound".....	1,730
P. J. Clays:	"Vessels at the Mouth of a River".....	1,470
E. Frère:	"Benumbed Fingers".....	775
J. Israels:	"Peasant Woman Sewing".....	2,730
C. Troyon:	"A Road Scene".....	4,640
Lucas de Heere:	"Lady Jane Gray".....	575
Hogarth:	"Portrait of a Lady".....	550
Dutch School:	"An Astrologer".....	525
T. S. Cooper:	"A Flock of Sheep".....	505
Erskine Nicol:	"Kept In".....	970
G. C. Stanfield:	"The Castle of Fermione".....	2,100
E. Burne-Jones:	"Cupid's Hunting Field".....	1,575
J. H. Weissenbruch:	"Dutch Coast Scene".....	705